

NORTHERN JUNKET



CAMP ISSUE

VOL 3
No 7

20¢



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TAKE IT OR LEAVE IT

As Bill Tyler says
"Evenin' everybody,
long time no see."

I'd like to talk to
the leaders this month, and
make an earnest plea for
research and the bringing
back of now forgotten dances.

Now is the time to do
it, with this new surge
of interest that explo-
ded in our faces this
past summer.

Every
leader who has been
teaching any length
of time as a library of dance books. The num-
ber of books may or may not be an indication
of how long he's been teaching; but he has them
you can bet on that.

Now, won't you please take
out the oldest and dustiest book you have and
sit down with it for a while? It must have had
some merit, else no publisher would have print-
it in the first place.

I'll bet you find some
interesting dances that are so old they're new
It's worked out that way with me and with many
others.

There are hundreds of fine dances kick-
ing around in our old books; they only need
bringing out into the light to prove their
worth.

In my own case I can see little need to
originate new contras when such delightful old
dances as "Sackett's Harbor" "Beaux of Albany"
or "Megunticook Reel" remain unknown to thou-
sands of dancers.

Sincerely

Ralph



Doctor, Lawyer, Merchant, Chief,
Rich Man, Poor Man, Beggar Man, Thief.

They all danced this summer. Neither the extreme hot weather nor fierce, sudden thunder storms deterred them from their accustomed week end at the old Town Hall.

The Monadnock Region of New Hampshire had a terrific upsurge in square dance interest this past summer. Night after night our town halls were crammed beyond capacity. One that would normally have two hundred people was this summer peopled by twice that number and as many more turned away.

It was in this region fifteen years ago that the first wave of square dance enthusiasm began. We were a part of that wave and can say with first hand knowledge that this latest one of '52 was bigger than the original one. In '37 it was pretty much an adult activity; in '52 it was a family recreation as it should be. Whole families came and danced

together and with each other. Ten year old lads danced with mothers, and eight year lassies with their dads.



The first hour was given over to instruction and easy dances; the next hour to easy and intermediate; after intermission until mid night it was everyone for himself with no walk throughs nor even talk throughs, and the dancers loved it, and their ability to cope with tricky figures rose to a high level of performance.

Peterboro Country Club at the instigation of Dan Enegues, Region secretary, held Wednesday night classes for school children of the area, taught by "Duke" Miller, and it would have warmed the cockles of your heart to have seen those youngsters dancing at the end of the summer.

Leaders in Eastern Massachusetts tell us the same thing: more square dance enthusiasm than ever. Charley Baldwin, Howard Hogue and Dick Anderson reporting for that part of the state say that their classes and dances have been mobbed with attendance. Alice Dudley and Rod Linnell say the same thing happened in the state of Maine.

The reasons are many and varied and probably no one thing is the main reason. We did see many "young middle-aged"-whatever age that may be-people there who have been square danc-

ing for years, and with them were their children. Others were strangers to square dancing and were learning along with their kids. A sociologist might have a field day with this; to us it is merely a healthy aspect to the case and notes a return to the family recreation type of pleasure.



Of more importance: what are we going to do about it? Let things flounder along and hope for the best? We hope not. There are many leaders available now to take care of the tide of interest---provided they want to. Fifteen years ago there were few such leaders and all of them took years off their lives trying to help. Today it is different. There are competent leaders scattered all over the area and the dancers will soon find them out and keep them busy. Following is a list of capable teachers personally known to us. It is not meant to be a preferred list, nor a complete list. It is just as stated; we know them, and know that they can do a good job.

Mr & Mrs Arthur Tufts, Exeter, N.H.

Mr & Mrs Barney Priest, Nashua, N.H.

Dr & Mrs J. Howard Schultz, Durham, N.H.

Mr & Mrs Brownlow Thompson, Conway, N.H.

John Trafton, Kingston, N.H.

J. Howard Taggart, Concord, N.H.

Wayne Rich, Concord, N.H.

Bob Bennett, Concord, N.H.

Al Monty, Montpelier, Vt.

Les Hunt, Windsor, Vt.

Herb Warren, Fairlee, Vt.

Emerson Lang, Danbury, Vt.

Alice Dudley, Bryant Pond, Maine

Rod Linnell, Peru, Maine.

Esther Sumpter, Yarmouth, Maine

Colin MacDonald, Bangor, Maine

Ruel MacKenzie, Westbrook, Maine

Harold Kearney, Farmington, Maine



Eleanor Boyer, Brunswick, Maine
 Mr & Mrs Ed Taylor, Kittery, Maine
 Dudley Briggs, Burlington, Mass.
 Hayden Swett, Burlington, Mass.
 Dick Castner, Cambridge, Mass.
 Dick Delery, Cambridge, Mass.
 Jay Schofield, North Eastham, Mass.
 Mr & Mrs Elmore Ashman, Walpole, Mass.
 Louise Winston, Jamaica Plain, Mass.
 Wesley Elvidge, Grafton, Mass.
 Harold Mattson, Milford, Mass.
 Dick Doyle, Milton, Mass.
 Mr & Mrs James West, Fitchburg, Mass.
 Elliott Wellington, Fitchburg, Mass.
 Ted Sannella, Revere, Mass.

We have purposely stayed away from any listing of professional or near professional callers, and have limited the names to those living in the areas where the most interest seemed evident. We'll continue the list in future issues of the NORTHERN JUNKET.

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 THE -ROUNDUP

FOLK DANCE
 INFORMATION

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 OF MINNESOTA

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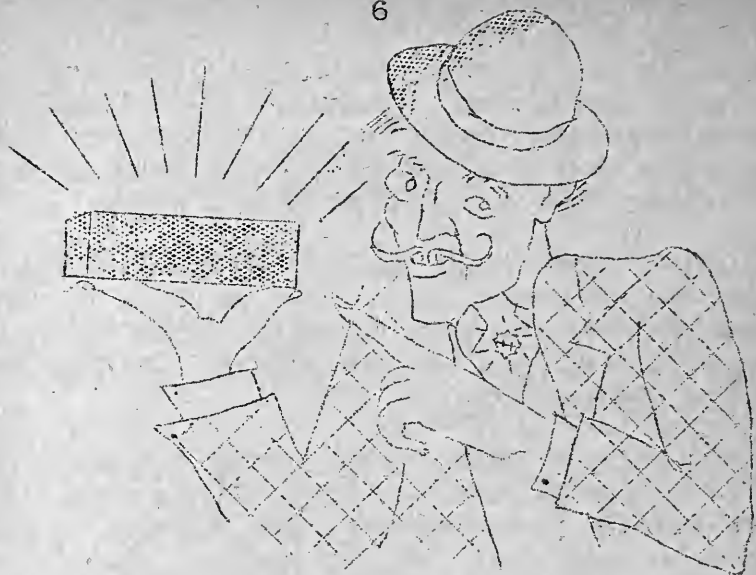
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SWAP 'N TRADE PARTY AT GILFORD

"How'll you swap, how'll you trade
Your new wife for my old maid?"

That was the theme of things at Belknap Mountain Recreation Area, Sunday, August 24 and the New Hampshire Federation Swap 'n Trade Party. The sponsors, aides and abetted by the program committee, borrowed that trite New England saying: "If you don't like our weather---wait a while", and turned it into "If you don't like our party--wait a few minutes".

The dancers who came, attended for variety and they certainly got it, in large doses. No sooner was a dance ended than a flock of hoss traders would descend on the many and sundry piles of "merchandise" on the sidelines to see if they could "swap something". There

were many things there to swap, from electric razors to detective stories; from a basket of vegetables (and that stopped after the first swap, darn it!) to shaving lotion; from a pound of smoking tobacco to almost new shoes.

The Thompsons came up with a dilly--a "blind swap" basket, that was positively irresistible and must have changed hands at least a dozen times, finally winding up in Ted Sannella's possession.

We danced from 2 p.m. until 5, then stopped long enough for a picnic lunch under the trees beside the area pool and stream. Herb Warren brought no lunch, but as soon as he began wandering around among the tables with a Crowley cheese under his arm, it wasn't long before he was possessor of a varied supper and the others reveling in the rich, tasty Vermont cheese. Sure went good with Mrs Elliot's apple pie! Brownie Thompson had swapped something for the pie and he "passed it around".



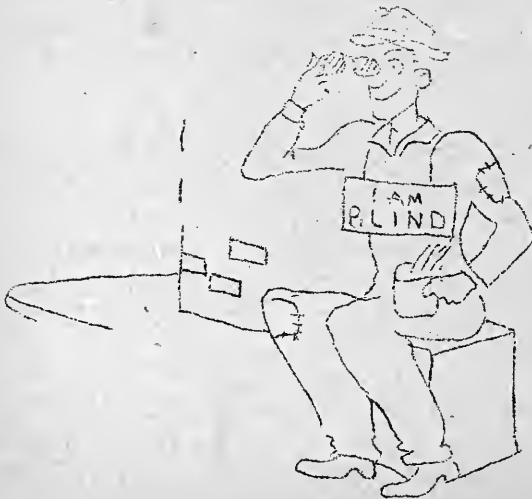
Then more dancing from 7 til 10:30 when the last die-hard dancers were down to two sets, but still going strong. In alphabetical order the callers were: Bob Bennett, Mal Hayden Les Hunt, Frank Morrison, Ralph Page, Fred Pulsifer, Wayne Rich, Brownie Thompson, Dorothea Thompson, John Trafton, Howard Schultz, and Willie Woodward. Folk dancing was led by the Rd Taylors, Barney Priests, and Mal Haydens.

Howard Taggart and Robie Elliott headed the committee on program and arrangements, and Brownie Thompson kept the swapping going with a minimum of confusion and a maximum of fun and laughter. Johnny Trafton won the prize for being the best swapper; at least he ended up with the biggest collection of "boot".

We missed the Tufts, for Arthur's unexpected appendectomy three days before the event prevented them attending. In his absence Howard Taggart proved an amiable m.c. So amiable in fact that he failed to call himself. Which was a great pity, for he has a fine lilt to his voice and has possibilities as a caller.

Guests signed the book from as far-away places as Martins Ferry, Ohio; Philadelphia, Pa; Hartford, Conn; and Brooklyn, N.Y. And of course there were our usual number of good friends from Massachusetts, Maine, and Vermont.

(mostly by MEH in NHFF Bulletin)





FUN AND FINISH OF OLD TIME DANCING

by

Herb Warren.

The Ed Larkin group was back again this year at the World's Fair, Tunbridge, Vermont for three forenoon and afternoon demonstrations of old time dancing. The program varied from session to session, was made up of Ed Larkin favorites, as it has been for years - mostly contras in an eight couple set. Arthur Wakefield of Randolph did most of the prompting, but Ed was up front for a spell, weather eye peeled, and took a hand in proceedings now and then.

Typical was the afternoon that started off with Chorus Jig, something to watch, this older version with the "heads", on Contry Corners, passing each other without touching, turning opposites with the right hands round; the Sashay was a walk, but rather special for timing and smoothness.

"Leading Couples to the Right and Balance Three" brought back the all but forgotten Pop Goes the Weasel: it was a smooth fig-

ure that dovetailed to a nicety between two others. Then "Lady Pop Through", well, we wonder, aren't we moderns losing some good clean fun from having forgotten "Pop"?

Green Mountain Volunteers was to be expected. Again the same smooth balance, the way Max Hayward's fiddle spelled it out, "Full eight counts", while the other line was sashaying down the line. There was synchronization there for the critical eye: the ladies balanced through the gents' sashay-down, then turned (swung) on their sashay back.

There was a Tempest too on that new dance floor-plank this time. "Balance Couples below and Four Hands Around" was one continuous figure, smooth flowing, without a break. The walk down and back was easy, beautifully on the beat now and then a slip-step that fitted right to a "tee".

Old Time Dancing means Portland Fancy too there it was, with plenty of finished footwork sometimes pats on the floor with heel and toe would take up the count of a step or two, but never enough to throw partner or opposite off the beat.

From way-back came Twin Sisters with its two sashays across the set, good chance to watch for special footwork--the turning back had it.

All this about "Balance" and "Footwork" should naturally lead up to only one thing: it did-Pat'nella. "Balance and Turn", again and again, was just what it takes to prove that there can be expression in feet. And the balances varied too: all the way from an easy step-swing, "short swing", to an easy kick forward and up, "short kick"-and somehow the clev-

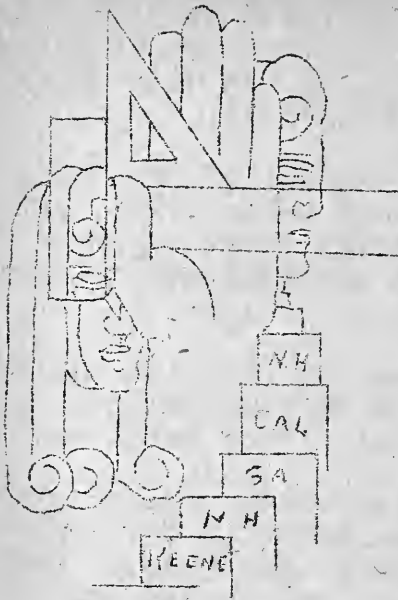
erer-footed folks got in a bit of soft shoe tap with toe, one way more of keeping on the beat. Now, who says that "contra dancing is too cut and dried?" Only the clumsy-footed stompers of rough house dance halls.

Nobody could observe the polish of this old time style of dancing without wishing that contra dancing might spread fast and far. Too often do we see it being taught as a matter of changes and progression up and down the sides, leaving out all idea that there is expression in the feet. There is more fun in footwork than we think, if one sideliner is any judge of feet and faces on that plank floor at the World's Fair this fall. The Sage of Pearl Street should have been there-it would have warmed the cockles of his heart, and lingered long in his memory.



Are you the "JERK" on the end of an allemande left?

Reprinted from THE MIDWEST DANCER
Volume 1 Number 7 (June 1952)



FROM HERE TO THERE AND BACK

To board a plane in Keene, N.H. at noon and four hours and ten minutes later find one self in Atlanta, Georgia, is a luxury of this fast modern age. This includes a short stop over in New York, too.

That was how our tour began.

Emory College was host to the Dixie Folk & Square Dance Institute this year. It was a move for the better in every way. Large, comfortable rooms for the students; spacious dancing quarters; shady, forested campus; meals that were out of this world; eighty some odd students; an excellent staff. What more do you want for a fine summer session? The only thing to better it might be a longer session.

Apropos of the meals: we ate three good meals per day at a cost of less than \$3.00 a day. Dinners and suppers gave a choice of four main dishes, generous helpings too, and you may well believe us when we say that no student

lost weight while attending the Institute. The college is proud of its kitchen, and it has a right to be. Wish we could say the same of other college cafeterias we've ate in.

We did other things beside eat. We danced mornings and afternoons in regular class periods in the gym. And parties every night at 8 drew not only the campers but many guests from nearby Atlanta.

Discussions every day on subjects allied to folk and square dancing were worthwhile and the whole school attended, and took part, too.

We liked also the impromptu discussions late at night with Murray Sherman, Leonne Cottle, Martha Furches, and Chet Palmquist. Subjects discussed were many and varied and we didn't always agree with one another which made for more interest. There are softer seats than concrete slabs though. However, since the Georgian nights are so wonderful we did not wish to talk indoors, so the minor detail of a cement seat was jokingly dispensed with.

The weather was hot and humid--seems like we always just miss normal temperatures--but Lewis Camp's big electric fan kept the gym at a comfortable level throughout the session.



It is interesting to watch the development of new callers and leaders. In the three short years we've known them, Lewis Camp, Carl Knox and

Virgil Steinheimer have progressed to a point where they can hold their own with any caller in the country. The same goes for Ray Olson--Moline, Illinois--who knows more about recreation than any man, except Bob Hager.

Many of us rode out to one of the camper's homes Saturday night and enjoyed a final fling at dancing and refreshments until early in the morning; too late to go to bed and too early to get up, so we compromised and talked the night out.

Our visit to Emory College will long be remembered, and we are glad to hear that we'll return there next year. This is without doubt the leading folk dance school in the southeast, and each year gets better and better.



CALIFORNIA FOLK DANCE CAMP

The flight from Atlanta to San Francisco was uneventful; not a bump in the whole trip and excellent visibility every mile of the way. It was even clear and balmy in San Francisco

so that it reminded us of New England early in April.

Next morning everybody was talking about the earthquake. Made the last bus to Oakland Santa Fe terminal and the time passed all too quickly from there to Stockton. The elderly gentleman sitting beside me was the largest stockholder in Sun Kist Enterprises and his three children were folk dancers. What a small world this is getting to be.

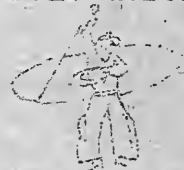
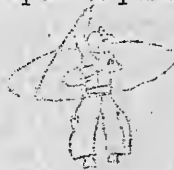
This year, for the first time, all the faculty was housed in one of the Sorority Houses at the North side of the campus. It was a happy thought, though at times we felt sort of ostracized. The only bad feature as far as we were concerned was the long walk to breakfast! This was more than counter-balanced by the opportunity to get acquainted with the rest of the faculty and exchange ideas with them. Here tofore we were a group of strangers teaching a lot of allied subjects but never getting much beyond the hello and friendly smile stage.

The first session was one of the finest camps we've ever attended anywhere in the country. What was there to make it so outstanding? Spirit. It was in the air from the moment you stepped foot on the campus. Two hundred fifty friendly, cooperative people, all more eager to learn than to show off, generate a lot of good will and camp spirit.

All classes were well attended at both sessions and readers will perhaps be glad to know that contras were better liked then ever before, especially the class for the more experienced contra dancers that we called "Heirloom Contras". They were called that because two thirds of the dances were culled from old manuscripts and books while doing research on

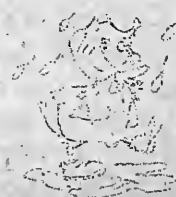
our proposed contra dance book. Seemed to us that the best liked was "Sackett's Harbor" but "Banks of the Dee" as a duple minor was just fiendish enough to be appealing.

Hit of the camp was Bob Hager's "Lariat Rhythms". It got so that it wasn't safe to walk within fifty feet of a "spinner". We even learned simple spinning in self defence.



On the Sunday between sessions we chartered a river boat and ninety of us sailed up the Calaveras River to Lost Island where we enjoyed a barbecue dinner, then danced for an hour before returning on the "Happy Go Lucky" and a gorgeous moonlight ride to Stockton. It was one of the highlights of camp, and we got some wonderful colored movies of the trip. The horseshoe court got a good workout and while it would be immodest to say who teamed up as a partner with Bob Hager and defeated all comers, but you might inquire of Jack McKay -- if he'll talk about it, that is.

We had an afternoon and evening of light rain-unusual weather of course! Out-of-staters loved it and meandered around in it without benefit of raincoats, umbrellas, or rubbers. Hell, it was just a bit of a drizzle, and warm water at that.





At one of our workshops during the first session we showed them the Loomis Lancers and four couples practiced at it until they were good enough to give a demonstration at one of the evening parties. Couldn't help but think that Jack Kenyon would have been proud of the way they danced. Mr & Mrs Dan Allen; Jack McKay & Erma Weir; Mr & Mrs Marvin Blanchard; Mr & Mrs Harry Cullum were the four couples and a fine set they made.

We got a chuckle out of someone's giving a new name to Play Party games--"dirty tricks--to music". Dirty tricks or Play Party games we did them un Jane Farwell's direction and loved every one of them from "Bingo" to "Alabama Gal" to "Here Comes Sally".

Dvora Lapson's dances from the "Song of Songs" grew on everybody as camp progressed and were extremely popular at camp's end. Especially "Dodi Li".

In general the emphasis seemed to be on useable dances and less on spectacular, exhibition presentations.

Featuring the second session was a Chinese Party which followed two full days build up and suspense. "Confucious say" signs were a commonplace and new ones added daily. The one in our class room read: "Confucious say, man who call contra sure has some line." The party was



one of the best folk dance camp parties we've seen, and went off as smooth as clockwork-not a hitch anywhere. Alta Highman was party chairman and deserves paens of praise. Big committees were a help and all did a swell job. Afterward fifteen of us went to a Chinese restaurant and enjoyed a scrumptious meal.

Camp closed with the usual festival in Baxter Stadium, Saturday night, August 2, where we danced under the stars of a beautiful California night.

Then followed three langorous days of rest at the Dan Allen's home in Larkspur. Here we found the most delightful climate yet. It's like September in New Hampshire; warm sunny days and cool nights. Went to a festival in Oakland where we met over thirty campers and gathered at a restaurant for a final cup of coffee and "Hans Skal Leve". Visited the Muir woods and stared in awe at the huge redwoods; rode to the top of Mt Tamelpaix and slept until noon each day. Wonderful!

A two night institute in San Francisco in company with Paul and Gretel Dunsing. We alternated teaching with an hour each. The last night we were saddened to hear from Bev Wilder of Dr. Lloyd Shaw's serious illness forcing him to cancel his August school. All hoped for his speedy recovery,

Two days in San Francisco with Rickey Holden and Peg Allmond; roaming around Chinatown; the kitchen junket snack at Peg Allmond's following the last night of the institute; talking over the happy days at Stockton and remembering the Crowley cheese we'd given Jack McKay; singing folk songs together for the final time; a wonderful way to end our visit to the Golden State.

An afternoon with Paul O'Bryne and a grand dinner somewhere on a side street leading off Market prepared us for the long ride to Chicago via Southern Pacific.

The two days and nights on the train were passed uneventfully except for several meals with a retired Oakland lawyer traveling to the east coast. He regaled us with many yarns of murder and chicanery that he had prosecuted or defended in court.

We had a chance to ponder over the recent camp and to weigh a few conclusions. It seemed to us that the leaders were more conscious and concerned with the welfare of the movement and stayed more with basic figures than ever. This is all to the good and it is our hope that it will be continued and less attention paid to a loud mouthed minority demanding trashy performances of spectacular dances.

We were surprised and delighted with the way the Loomis Lancers was received. Do we see the beginnings of a more gracious style of dancing? Surely the slower dances were the favorites with everybody. Contrasts, after a slow beginning three years ago, seem to have made steady growth, and while in a precarious position--with a little encouragement will take their position in the west coast square dance picture.

BUSMAN'S HOLIDAY



We visited Charley Baldwin's camp at Sargent School summer camp in Peterboro one day and taught the contra class for an hour.

It was a big camp-too big for the facilities of the place-but we were impressed with the seriousness of the campers to acquire a mastery of the dances being taught. Too often too many people come to a camp just to horse around and have no intention of coming to better themselves in dancing.

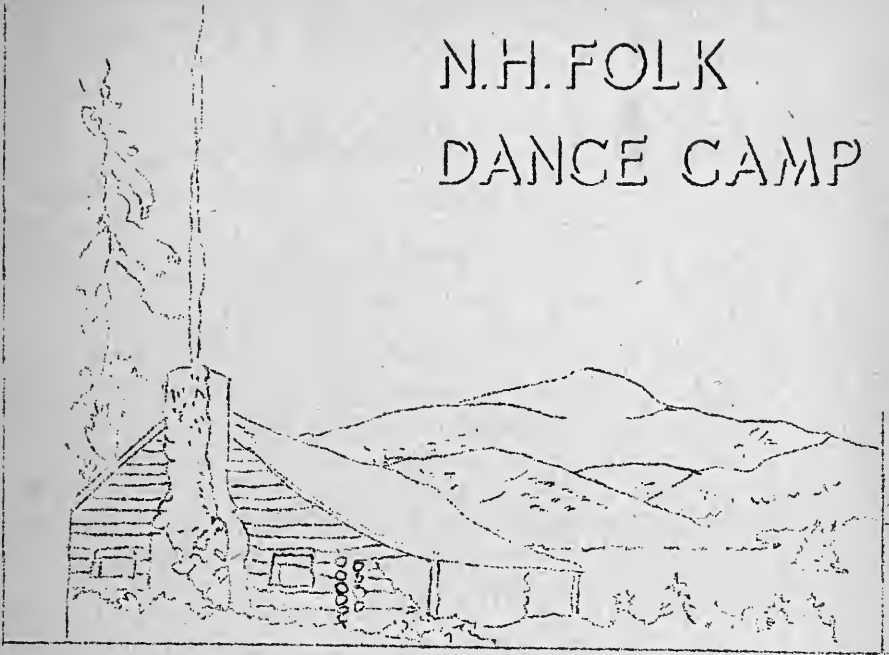
Ken Smith taught western squares and rounds; Rueben and Violet Merchant had classes in international folk dances; and Charley Baldwin and Dick Doyle completed the staff of teachers.

Enjoyed the calling of Mac MacKendrick and John Fisher of Pennsylvania at the evening party. MacKendrick is a master of singing calls and will go far in his specialty.

A midnight snack with the leaders and their wives topped off with a discussion period that was strictly off the record ended a delightful busman's holiday.

 TED SANNELLA, 16 Pleasant St. Revere, Mass. has a full line of the FOLK DANCER LABEL recordings. The BEST in folk and square dance records.

N.H. FOLK DANCE CAMP



Camp Merriwoode, Stoddard, was once more host to the Third New Hampshire Folk Dance Camp. Two sessions were held: Sept. 5-9; 11-15. Eighty two and thirty nine folk and square dancers registered for the two periods, and for the first time within our memory there were more men than women at each session. (Register now for next year, girls!)

Ted Sannella, Revere, Mass. did an outstanding job teaching Folk Dances. Thorough and competent, he gave a workmanlike performance at each camp. Dances were taught slowly and reviewed often, especially at the evening parties so that everyone really knew them by the time camp was over.

You could have a Folk Dance Camp without Abe Kanegson--but it wouldn't be as good. Each year he gets better and better and you find

yourself singing folk songs even if you've never sang them before; or helping a few minutes with dinner, supper, or party decorations. It's amazing what that man can get you to make with some crepe paper, construction paper and a few colored crayons. And he's far from a green hand at teaching and calling squares and contras or folk dances. He taught the basic kolo step at each session the easiest we've ever seen it done.

Dick Castner was more than a handy man; he proved adept at any kind of a dance he was asked to show, could run the boat if needed, an expert committeeman for evening parties, controller of the street lights, and a better than average trencherman, he was of inestimable help--to campers, and the directors as well.

Ralph Page taught an hour of contras each morning and afternoon and his "Heirloom" contras were just as popular here as at all the camps he taught them this summer. At the second session he held a workshop on old Vermont contras from the Muzzey manuscript, a copy of which was sent him by Ronald Pitkin, Plainfield Vt. "The Doubtful Shepherd" and "Dutchess of Brunswick" were brought out into the open, examined, and danced for the first time in this generation--or the last one either.



Chalk up another first for New Hampshire camp: we were the first to use a professional chef and helper. They were expensive, but ask any of the campers if they were satisfied with

the meals!! They'll tell you that they were excellent in quality and quantity. Lachlan Peck University of Conn. and Dave Nims, Keene Teachers College, are masters of their art--and good square dancers too. They made all of our bread and pastries, birthday and wedding cakes, prepared all meals and served them with an ease and minimum of effort that was an eye opener to every veteran folk dance camper

Still another first was an entire day given over to one nationality. By that we mean a dinner, supper, party and snack all slanted toward one country. In this particular case, the first session held an Italian Day; the second session held an all Scandinavian Day. The idea was well liked and the thought is worth passing along to other camps. Jed Prouty, Abe Kanegson and Lois Cheesebrough were a fine troupe--of Italian street singers for the Italian Day dinner.

Discussion periods were no better nor no worse here than at other folk dance camps. We did have one good discussion per camp, and of course many impromptu ones. Perhaps it's better this way. Certainly the dancers never willingly attend a discussion period; the leaders always do. Maybe that's why some people are leaders and others are followers.

Without doubt the one who got the biggest kick out of camp was young Laura--the boss's 6 year old daughter! Going to be a good dancer.





LABOR DAY IN FAIRLEE, VT.

The 1952 Labor Day Square Dance Festival at the Lake Morey Casino brought Ed Durlacher from Long Island to Fairlee in top form and in the best of spirits, good part of what it takes for a fifteen hour day.

Attendance at the forenoon session for leaders was definitely on the small side, but interested talk about various phases of country dancing and a live discussion of problems gave those present something to take away with them and think about later on.

The afternoon party was a gala event for school youth, a made-to-order occasion for today's younger citizens. It was an experience to see Ed Durlacher at work with music on records; easy beginnings and then on up to whatever the dancers could take; couple dances as well. They could take it!!

Sensation of the afternoon was the discovery of a new voice at the mike, Mabel Rogers thirteen year old 4H Club member from Meriden N.H. Fairlee School did nice work in presenting a finished demonstration of dances to the records of different callers. Familiar and unfamiliar blended beautifully for an afternoon good time for all.

At the evening party, Chick Wells of Woodstock and his orchestra worked together with Ed like old hands, teamwork that put the dan

cers on their mettle to do their best. After a few squares Ed made a plea for an old favorite the Galop: a half dozen couples were requested to get out on the floor and show how to do it, and then at Ed's urgent request for everyone to get out and try it. It was a rare sight to see the Casino floor well nigh covered with gay Galopers, both real and would-be.

But the heft of the evening's program was in the square dances; everybody seemed to get his favorite, and a few more. Good dancing was much in evidence, best in many a moon according to the tell of one sideline observer, a condition that was bound to bring out the best from the parties on the other side of the mike.

Ed was all set for that kind of thing: very likely he had been expecting it. He experimented with some forgotten Lanciers figures: the stately "forward" and courtly "bow" to slow time seemed strange at first, but the music soon quickened into something more familiar, good for variety, therefore "accepted".

The program was much more varied than on previous Labor Day evenings; the way that the dancers on the Casino floor took to unfamiliar items was nothing short of impressive---- that may not be in line with the reported reluctance of the New Englander, to venture on something new and untried, but it was plainly evident that evening to anyone with an eye for that sort of thing.





REPORT FROM THE CAPE

by

Dick Anderson

No doubt, by the time you read this, the first Lower Cape Festival will have taken place. Scheduled for Aug. 30th. at the site of the Old Mill in Eastham, just off route 28. Based on the success of the Eastham Tercentenary Square Dance last August, this affair will be sponsored by the Eastham Volunteer Firemen and the Eastham Athletic Association. Music will be supplied by Carl Lund's Promenaders with Dick Anderson as M.C. and many other guest callers. Jay Schofield, who has been instrumental in promoting this affair will take an active part in the program and will act as Director of the festival.

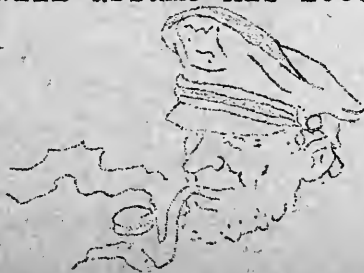
Residents of the summer colony, Maushop Village at Popponessett, have formed an organization called the Popponessett Square Dance Associates with Hap Hullihan as President. They meet every Saturday night at a concrete slab provided by the management, adjacent to the Village, under the guidance of Bernie Wahlin, a former student of Charlie Baldwin.

The Fourth Annual Square Dance Festival sponsored by the CCSAFDA for the benefit of the Community Skating Fund took place at the Barnstable H.S. Field under the direction of Grandma Dean. Dick Anderson acted as M.C. heading a large group of guest callers with music

by Carl Lund. The Dennis Polka Dots, The Eastham Thirty Club, and the Falmouth Square Dance Club provided a fine variety of demonstration sets along with a set composed of Howard Hogue, Earle Davis, Chuck Bemis, and Jay Schofield, who had everyone convulsed with their gallant treatment of mpos as partners. Plenty of time was allotted for audience participation and based on program and net proceeds, this festival proved to be the best ever.

Inquiries as to the future plans of the CCSAFDA speak well for the continued interest in the Association. Members of a Nominating Committee with Scott Corbett as Chairman will meet soon to select a slate of officers for the fiscal year. Present members of the Executive Board will meet in early October and form plans for an opening dance sometime later in the same month. Present members and many applicants now on a waiting list will be notified of this date and be given the opportunity to renew their membership or become new members. The Association hopes to acquire dancing facilities that will eliminate the necessity of a membership waiting list and a quota. Plans for the coming season include the regular monthly dances and the promotion of beginner and intermediate classes in American square and couple dances.

At this writing Dick Anderson is on a vacation tour of the Great Northwest for the month of September. During his absence Jay Schofield will assume his local engagements.





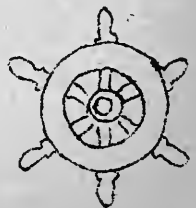
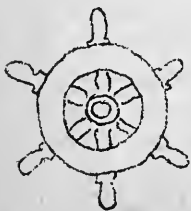
CONTRA DANCE



sacketts  harbor

The Music

Allie Crocker Reel



The Dance

Regular contra dance formation
 1st,4th,7th,etc. couples active.
 Do not cross over.

Forward six and back
 Six hands three quarters round to left
 Active couples down the center
 Same way back, and cast off
 Turn contra corners
 Over to place and forward six and back
 Six hands three quarters round to right

This is one of our "Heirloom contras". While doing research last winter for a new book on contras we came across it in a tiny book called-- "Eben's Order Book for Dancing" published 1877 by Whittemore's Press, Nashua, N.H. It intrigued us and at the first opportunity we tried teaching it. Immediately it was a hit, and deservedly so. We have not been able to find any music by the name "Sackett's Harbor", but the tune given here is well liked by the dancers. "Reel du Petit Minou" is equally as good. How such an interesting dance fell from favor passeth human understanding. Now a bit of explanation.

Three quarters round to the left: when the men are in a line facing the caller, break the circle and stand three in line, facing partners. Ladies will have their backs to the caller. Active couples down the center between the short lines, come back to place and cast off; men cast with men, ladies with ladies.

Turn contra corners: the same as in Chorus Jig. Here's an easy way to know your contra corners from a hole in the wall. After the cast off--- active couples will be in the middle of every line of three. Look at your partner; now---turn

your head slightly to own right and look person standing on that side of your partner. Now turn head lightly to own left and look at person standing on that side of your partner. You have just looked at your contra corners. The one at your right is your first contra corner. Give right hand to partner, walk by and do an allemande left with first corner; come back to center of the set, give right hand to partner, walk by and do an allemande left with second corner. Now---as you cross over to place you vacated in your own line a few moments ago, do not touch partner, but take the shortest path to place which will be by passing with your left shoulders adjacent to partner's left. It is not a do si do, merely a walk over. Remainder of the dance should offer no difficulties.

On the next repetition of the dance the active couples take the two people standing below them in the line and go forward and back with them. There will be a little confusion--at first--but don't let it worry you too much. If you are an inactive couple, you must be as alert as the active couples, perhaps more so!

At the foot of the set you have to imagine an other couple there and actually go four hands around instead of six. Many triple minor contras are bewildering for that reason. Just a little practice will turn confusion into order and you'll love the dance thereafter.

There is a Sackett's Harbor on the Canadian side of Lake Ontario, and we've been told that there is one in the Maritime Provinces. Take your choice. We suspect it to be one of several dances that had their origin, at least with their names, from the war of 1812. We are unable to prove it--merely suspect it. Any information about the dance will be greatly appreciated.

LOOMIS LANCERS

As danced by the OLD TIMERS CLUB of Swansea, Massachusetts.

Copies of the music-which is fully covered by copyright and therefore omitted here-and full directions for the dance may be obtained from the secretary of the Old Colony Callers & Teachers Association. Price \$1.00 per set. Order from Ruth V. Metcalf, 33 Chestnut St. Sharon, Mass.

The Dance as taught by Jack Kenyon continued from Vol 5, No.6.

Figure 4

Before music starts, call "Grand Square, Address partners". (Orchestra gives D7th chord.)

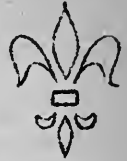
- A. 1. Heads forward, sides separate
2. First couple promenade inside & face out
3. Side couples fall in line (or fill in)
4. Chassez
5. Cross corners
6. Join hands, forward and back
7. Forward and turn partner in place
- B. 1. Sides forward, heads separate
2. Second couple promenade inside & face
3. Head couples fall in out
4. Chassez
5. Cross corners
6. Join hands, forward and back
7. Forward and turn partner in place
- C. Same as A, but in call 2, third couple will promenade inside and face out.

All other calls the same.

D. Same as B, but in call 2, fourth couple will promenade inside and face out.



All other calls the same.



EXPLANATION

Call "Grand Square" is given only once, at beginning of figure.

A. 1. When trying this for the first time, practice first with the head couples, then with the sides, and then together.

a. Head couples (1 and 3) walk forward four steps to center of set while side couples (2 & 4) face partners and walk backward four steps to corner of set.

b. Head couples face partners and walk backward four steps (away from partner) to sides of set while side couples face opposite corner & walk to head of set.

c. Head couples face opposites and walk backward four steps to corner of set while the side couples face own partner and walk forward to center of set.

d. Head couples face partners and walk forward four steps to home position as side couples face opposite and walk backward to home position.

Without further calls, immediately reverse the above four sections--heads following directions given for sides, and sides following directions given for heads--until everyone is back in home position ready for next call.

Note. The "Grand Square" is a figure in which each person in the set individually walk

a square within the set, from his home position, then immediately retraces his route back to home position again; all this according to call for his or her position in set. ☆ ☆

2. First couple walk around inside of the set, counterclockwise, and face out.

3. Couple 2 fall in behind 1, 4 behind 2, 3 behind 4 (Third couple merely hold position.)

This forms a line of couples. Ladies step one step ahead of partners, staying to partners right. ☆ ☆ ☆

4. Using slide step, ladies slide three steps to their left, gents slide three steps to own right. Without further call, chassez back to position, ladies now coming into position beside partners, on partner's right. (Gents go behind ladies on slide out and back.) Without call, all turn to face partners, stepping two steps away from each other. ☆ ☆

5. Gents 1 and 2 join inside hands; at same time gents 3 and 4 join inside hands. Ladies 1 and 2 take skater's position (crossed hands) as do ladies 3 and 4. Each two with joined hands now turn to face opposite corner. Gents 1 and 2 together facing ladies 3 and 4; gents 3 and 4 facing ladies 1 and 2. (Dancers do this with out calls.) Ladies 3 and 4 and gents 1 and 2 advance to opposite corner of set, ladies going under raised, joined hands of gents. Each two turn toward each other, ready to recross set in same manner as they crossed. When gents 1 and 2 and ladies 3 and 4 reach opposite corner and begin turn for recross, gents 3 and 4 & ladies 1 and 2 cross set as other couples did.

Gents 1 and 2 and ladies 3 and 4 recross set back to place; immediately afterward, gents 3 and 4 and ladies 1 and 2 recross to place.

6. Immediately after all couples have completed cross-over, reform lines, gents on one side, ladies on other side facing partners, about four steps apart. Gents join hands; and ladies join hands in their own lines. Two lines advance toward each other and go back to position.

7. All now resume proper position in set & all turn partners, using either two hand turn or waist swing. (A long swing is called for by the phrasing of the music.)

B. 1. Same as A.1. except substitute "sides" for "heads"; "heads" for "sides".

2. Same as A.2. except substitute "second couple" for "first couple".

3. Couple 1 fall in behind 2; couple 3 behind 1, couple 4 hold position.

4,5,6,7, same as in A.



C. 1. Same as A.1

2. Same as A.2. except substitute "third couple" for "first couple".

3. Couple 4 fall in behind 3, couple 2 behind 4, couple 1 hold position.

4,5,6,7. Same as in A.



D. 1. Same as B.1.

2. Same as B.2 explanation, except substitute "fourth couple" for "second couple".

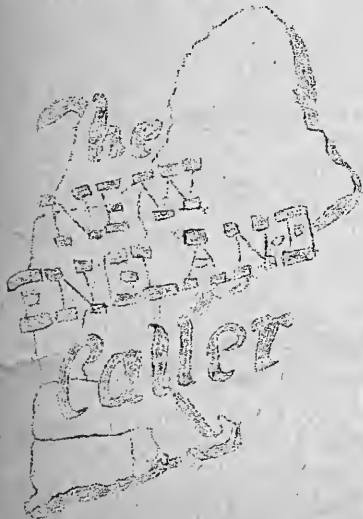
3. Couple 3 fall in behind couple 4, couple 1 behind 3; couple 2 hold position.

4,5,6,7. Same as in A.

And there you have the famous "Loomis Lancers". You may obtain records of the music either with or without calls by writing to Jack Kenyon, 36 Etta St, Hoxsie, Rhode Island, and enclose \$4.50 for the set. Be sure you tell him whether you want the records with calls or without.

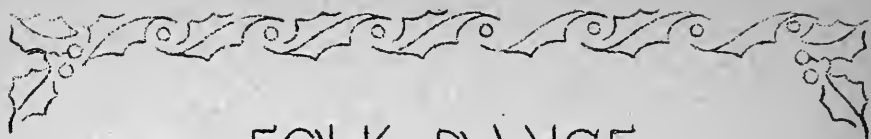
Apparently the "Loomis Lancers" was one of the last of the Lancers, for it incorporates a waist swing which earlier figures of the Lancers omit. I have seen the group dance it using a right hand swing occasionally. The dance deserves far wider recognition and we are glad to publish it (with permission) in the NORTHERN JUNKET, with that in mind.

Jack Kenyon has led a group demonstrating it at several of the New England Folk Festivals, and it always is a pronounced hit. Jack tells us that it is the first dance after intermission at all meetings of the Old Timers Club, in Swansea, Mass., which is one of the oldest dance clubs in the East, perhaps the country, for they have been organized over 50 years.



Dance Listings. Club & Federation News. Record and Book Reviews. Pictures. All pertaining to Square & Folk Dance Activities in New England. \$1.50 per year

CHARLIE BALDWIN, editor
P.O. Box 950
Brockton, Mass.



FOLK DANCE

Polka Sextur

Danish

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music consists of eighth and sixteenth notes, with some rests and repeat signs. There are also some symbols above the notes, possibly indicating dance steps or accents.

Formation: Big circle. Partners side by side facing center, lady on gent's right.

Meas.1-8. All join hands and dance 15 slip steps to left (i.e. step, close, step, close, etc) Jump on 16th step.
 Meas.1-8 repeated. 16 slip steps to right. NO jump.

Meas.9-16. All face partners and with polka steps all do grand right and left.
Meas.9-16.repeated. Continue grand right & left

Meas.17-24. Polka with one you meet at end of the grand right and left.

Meas.17-24.repeated. All continue polka with new partner, forming big circle again at end of phrase, ready to repeat whole dance.

This is an easy but energetic dance! You'll know you've been dancing after a few repeats.



FOLK SONG

*Famed Waterloo
as sung by Granny Fish*



As I went a-walking one morning in spring
For to view the sweet fields and meadows so green,
I spied a fair damsel, she was fair to be seen
Wore costly fine robes and a mantle so green.

I spied a fair damsel, she was fair to behold,
 Onto her mantle hung letters of gold,
 I said "Pretty fair maid, if we can agree
 For to join into wedlock, it's married we'll
 be!"

"Young man, young man, I must be excused,
 For the lad I love dearly is in famed Water
 loo".

"Who is your true love, pray tell me his name,
 For I've been in battle, I may know the same".

"You look on to my mantle, it's there to behold
 His name and his surname in letters of gold."

"Sir William Reilly! He appeared to my view,
 He was our commander in famed Waterloo.

"He fought there two days, 'til the third after
 noon
 He received his death-blow on the eighteenth
 of June.

I stood close beside him when I heard his
 last cry:

"Were you here lovelye Nancy, contented I'd die

Then this fair young damsel began for to cry,
 Tears rolled down her cheeks like rain from
 the sky:

"To some wild woods I'll wander, I'll forsake
 all men's view,

For the lad I loved dearly died in famed Water
 loo."

"Come back lovelye Nancy, 'twas I won your heart
 In your father's own garden before we did part
 In your father's own garden where we dared not
 be seen

I held you in my arms, love, with your mantle
 so green."

This couple was married, or so the folks say;
 And a fine celebration was their wedding day.
 The wars are all over, and peace is proclaimed.

"Come back, lovelye Nancy, to my arms once again"



If it's possible to remember smells, then we remember three above all others: gingerbread homemade bread and doughnuts. Years ago mother had a black iron kettle that would sit in one of the holes of the "Mystic Maine Range". Here she fried the doughnuts. We always tried to be around when this happened. Probably they were not too good for one's digestive system, but we still feel that a few hot doughnuts and a dipper of cold milk makes about the best midmorning snack imaginable. There are, apparently as many kinds of doughnuts as there are cooks who make them. See if you don't like these.

- | | |
|-------------|---------------------------|
| 1 egg | 3 cups flour |
| 1 cup sugar | 3 teaspoons baking powder |
| 1 cup milk | 1 teaspoon salt |

Beat egg and sugar, add milk.
Mix and sift dry ingredients and add to the first mixture.
Stir all until smooth.
Roll out and cut. Use more flour if necessary to roll.

Fry in deep fat, hot enough to color a 1 inch cube of bread golden brown in 40 seconds, 385 degrees.

As they rise to the top, turn and brown on other side. oOo

Gingerbread is an old-time favorite. It was enjoyed by the Greeks in the days of that country's glory. At first it was made with honey, but in the 14th century, when it was introduced into England, treacle replaced the honey of Europe; and while it was exceedingly popular, it was much darker than that made on the continent. This is said to have given rise to the practise of covering gingerbread with a gilt or gold leaf paper, which is responsible for the expression "taking the gilt off the gingerbread". It also accounts for the use of the word gingerbread in describing too much decoration. In the early days of our country it was always much in evidence when the Militia (M'lishee) gathered to be inspected and drilled. This yearly occurrence was known as "Muster Day". Hence the name "Muster Gingerbread."

$\frac{1}{4}$ cup sugar	2 teaspoons soda
$\frac{1}{4}$ cup shortening	$\frac{1}{4}$ teaspoon salt
1 egg yolk, beaten	$\frac{1}{2}$ teaspoon ginger
$\frac{1}{2}$ cup molasses	$\frac{1}{2}$ teaspoon cinnamon
$1\frac{1}{2}$ cups sifted	$\frac{1}{4}$ teaspoon nutmeg
pastry flour	$\frac{1}{8}$ teaspoon cloves
1 cup boiling hot water	

Mix and sift flour, soda, salt and spices.

Cream shortening and sugar.

Add molasses and beaten egg yolk.

Stir in dry ingredients.

Slowly add boiling water.

Turn into buttered and floured pan, bake in moderate oven, 350, degrees, 25-30 minutes. It should be slightly and evenly rounded over the top, never cracked open.

WHITE BREAD

2 cups milk	2 tablespoons sugar
2 yeast cakes	2 tablespoons melted
$\frac{1}{2}$ cup luke warm water	shortening
2 teaspoons salt	6-7 cups sifted flour

Scald the milk. When blood-warm, add yeast cakes which have been dissolved in the luke-warm water. Add the salt, sugar and shortening. Add enough flour to make a dough that will not cling to the bowl. Turn dough onto a floured board, and knead in flour until the dough feels smooth and elastic. Grease a large mixing bowl and put the kneaded dough in it. Cover and put in a warm place to rise until the dough double in bulk. Cut the dough down and let rise again. Then turn onto a board, and cut into two parts. Mold, and cut the dough again. Shape into four mounds. Put two in a well greased tin and two in another tin. Brush the loaves with melted fat. Let them rise about one hour, or until almost double in bulk. Prick the tops with fork two or three times. Bake for 15 minutes in a hot oven, 400 degrees. Then lower the heat to 350 and bake 45 minutes longer. Take loaves from oven and place on racks to cool.

oOo

CREAM OF TARTAR BISCUITS

Take 1 quart of flour and sift with two level teaspoons of soda, four level teaspoons cream of tartar and one of salt. Mix thick sweet cream and sweet milk, half and half, and stir in enough to moisten the flour. Turn the dough on a floured board and pat out quickly. Cut these biscuits quite large and bake in a quick oven.

oOo

Wondering about a birthday present for that New England square dancer, far away from home? Send him NORTHERN JUNKET. 12 issues - \$2.00.



MARRIED: September 6 in St Sabina's Church, Chicago, Mary Cassidy and Robert Wolf. *****

MARRIED: July 6th in Cambridge, Mass. Anne Laufman and Edward Mason.

DIED: Sept. 10 in Braintree, Mass. Benjamin B. Lovett, Dean of all American Square Dance Teachers, Aged 76. *****

Latest word from Colorado has it that Dr Lloyd Shaw is recovering from his recent illness but that it will be some time before he will be able to resume activities in the square dance world. *****

Richard Castner, Portland, Maine, plans on taking a course at Harvard this coming season and will be available for calling and teaching dates. Address him at 4 Arrow St, Cambridge. ***

Effective September 1, the subscription price of AMERICAN SQUARES goes up to \$2.00 per year. Also affected by the rise in cost of paper postage, etc. is THE NEW ENGLAND CALLER which has announced its new rate of \$1.50 yearly.

BORN: to Mr & Mrs Morry Gelman, a son Michael Harold, June 15, in Bavaria, Germany. *****

Jerry Joris sends good news concerning the condition of Vyts Beliajus, confined in a Sanatorium in Denver. Vyts now weighs 122 pounds a gain of 42 from the time of his admission to the hospital. *****

Ralph Page begins a class in Square and Contra dancing at the YWCA, 140 Clarendon St. Boston, Mass. Tuesday, October 7th. The class will run for eight consecutive weeks 7:30-8:30 and will be for beginners. It will be followed by another class for a similar period of time for intermediate and advanced dancers. *****

Gayle Adams, formerly of the University of Wisconsin, has moved to Schenectady and is plan

ning to start a group in western style square dancing.*****
Violet and Reuben Merchant will lead a ten week course in folk dancing at the Pittsfield Community Music School. This will start on Tuesday, October 7. Anyone interested may contact the school directly at 30 Wendell Street Pittsfield, Mass.*****
"Corky" Calkins, South Hadley, Mass. announces the following every week square dances: Wednesdays at Memorial Hall, Belchertown, Mass.; Friday Cong'l Church Hall, Agawam, Mass.; Saturday, Carnegie Hall, Gothic St. Northampton, Mass.*****
Murray Sherman sends word that he is starting his 7th season of Folk Dance Classes in Washington Irving High School, Irving Place & 16th St. N.Y.C. every Saturday night at 8 p.m.*****
The Seacoast Region Square Dance Association is offering a special treat in a supper and dance at Durham Grange Hall, Wednesday, October 8. The whole works-dance and supper-for a dollar. It is the first of a series of dances to supplement the regular Dover City Hall dances held each month.*****
Lt. J.G. Joseph Blundon, former associate editor of NORTHERN JUNKET, is serving aboard the USS Leyte, stationed in Mediterranean waters.*****
Ralph Page and his orchestra will play for the Merrimack Valley Square Dance Association, Friday, October 24, in Concord, N.H.*****
The 64th Annual meeting of the American Folklore Society will be held in El Paso, Texas, December 22 & 23 in conjunction with the Texas Folklore Society.*****
George Pullen Jackson has authored another book, "Another Sheaf of White Sprituals", published by the Univ. of Florida Press at \$6.50. Newest exchange publication to come to our attention is "SWING 'ER PAW". This interesting little paper is edited by Jim Faulkenberry and gives square dance news from the "Heart of America". Address, 619 S. 15th St. Blue Springs, Missouri.

Plan to attend the Seventh Annual Monadnock Region Square Dance Festival, Saturday, October 4 in Appleton Academy Gym, New Ipswich, N.H.***** Square dancers in the Washington, D.C. area are urged to contact Helen Baker, 4410 Maple Ave. Bethesda 14, Maryland for information about square dances there. The newly formed Square Dance Association of Montgomery County is an organization of dancers who have set up a comprehensive square dance program for suburban Washington, D.C. The organization sponsors a dance every Saturday night. Ken Smith is the Technical Advisor for the group.***** Also from the Nation's Capitol come two interesting newsletters monthly. "National Capitol Area Square Dance Leaders News Letter", and another one "Square Dance Roundup of the Square Dance Association of Montgomery County, Inc." Square dance callers---have you received your copy of Windsor Records Caller's Service Bulletin? Quite a tome for the asking. Address--- 5528 N. Rosemead Blvd. Temple City, California We're thinking of starting a swapper's page, let us know what you think of the idea.

oOo



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